# CHALLENGER

SUMMER 2017 VOLUME 1, NUMBER 2

**$FREE**

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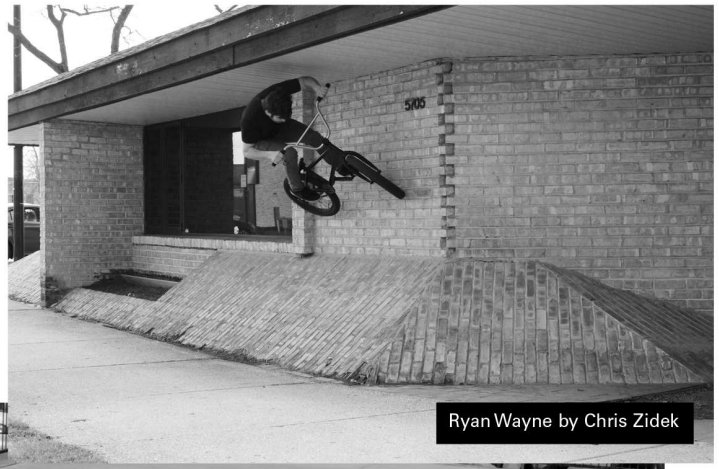
# INTRO/BUST

Welcome to Vol. #1 Issue #2 of Challenger. I guess the paper kind of speaks for itself but every magazine I've ever read there's always an intro from the editor so here it goes. We're back! A little late, but back nonetheless. We just passed the longest day of the year, so as the saying goes, "shit rolls downhill." Speaking of shit, the world around us falls apart but BMX continues to plug along outside of society. I guess that's probably a good and a bad thing but maybe don't tune out completely. I mean by all means continue to flip-off the camera like Seamus Mckeon above and get the juices going with the crew but pay some mind to the anxiety-inducing US government that has been secretly working on a new "healthcare" bill that's really a tax cut for the rich.

Happy summer and see y'all in the fall!



Ryan Wayne by Chris Zidek

Seamus Mckeon by Luis Pinzon

**COVER PHOTO:** Mark Gralla by Bob Scerbo

# MASTHEAD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**SHOUT OUTS**
All the contributors
All the sponsors
BMX for being sick
ALYK. & Brandon
Farmer's Pride
Anika Bierig
William Kyle
Chris Zidek
Chris Cunningham

Won't show you no mercy today!
Won't show you no mercy at all!


## Bicycle MotoCrossword ANSWERS

**ACROSS**

6. Snap
7. Decade
9. Ian Morris
10. Canada
13. T1
14. Three Amigos
16. Backtrail
18. Flash
20. ATI
22. Bars
23. Primo
24. Bissle
25. Oxplatnium

**DOWN**

1. Whopper
2. Fusion
3. Fuzzys
4. Giant
5. Jeff Allen
8. El Jefe
9. Indian Air
11. Atomlab
12. Phil Wasson
15. John
17. KMart
19. Airwalk
21. Pork
26. XS

Solved first by Lalo Estrada of Austin, TX. Nice one.

# IN THE DEEP END

by Brian Tunney

On the left is Pete Augustin tire bonking the end of a rail atop the International Pier in Redondo Beach in late 1987 shot by Spike Jonze, and my photo on the right from the same location in mid-September of 2015. Pete Augustin was/is an enigma to me. After spotting the first photos of him in Freestylin' Magazine in 1986, I could sense there was something different about his persona and his riding. He wasn't about to stand in line, wear a uniform and do the trendy tricks of the time. He shaved his head and he had tattoos. He seemed to have trouble keeping bike sponsors, he didn't do great in contests, and when the first street competition finally arrived in early 1988, he was quoted as saying, 'This is not really street -- it's an obstacle contest.' I get the feeling he was more at home cruising the streets, jumping curbs, hitting wallrides and exploring the streets of Hermosa and Redondo on whatever bike he could get his hands on. And because of that approach, he became one of the first true street riders without having to put a label on himself, pushing BMX in to a more organic place, away from quarterpipes, uniforms and definitions. Also, he's doing a friggin tire bonk on a rail in 1987 -- a trick that most people can't comprehend even now.

# ACT LIKE YOU KNOW.
## DEMO 2017

One Life Crew - "Str-hate edge"
Brandon Galosi

Youth of Today - "Flames Still Burns"
Jake Frost

Ages - "I Bend and Fold"
Torey Kish

Lil Reese - "Wassup" Feat. Fredo Santana & Lil Durk
Yazan Odeh

Cunninglynguist - "Seasons"
Kyle Murway

MF Doom - "Gas Drawls"
Frankie Lang

Masta Ace/Edo-G - "Wishing"
Scotty Wemmer

Masta Ace - "Block Episode"
Bobby Simmons

Heltah Skeltah - "Soilders Gone Psycho"
Damian Racut

ACT LIKE YOU KNOW. DEMO 2017, a mixtape of the tracks above, produced as a limited edition cassette tape with insert, is available now from the Challenger web shop.

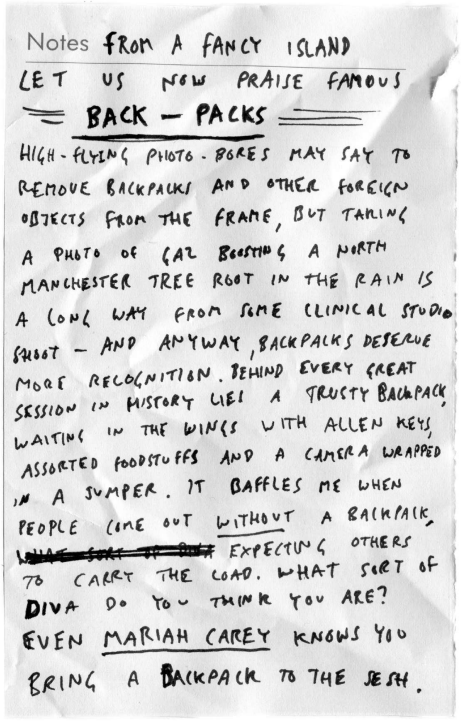
# LEARN HOW TO HAVE FUN: SKIP THE SLO-MO HAIR FLIP*

I don't care if you just tore da guts out the damn throttle and jumped the Grand Canyon sideways—if I see a slo-mo hair flip after, it definitely doesn't count. Who the heck do you think you are, Zack FUCKIN' Morris, bro? Come on. If I see another slo-mo hair flip, I'm coming at you. Fer serious. Picture this, you do your little flip like some bum-ass One Less Lonely Girl type of shit all slo-mo. Then, I mow your scalp straight back with the Wahl. Like in regular-mo, bub. How's that sound? ZZZZZRT! That's EXACTLY how it sounds, you slo-mo hair flipping FUCK!

Look man, I'm just trying to help you out. You don't want to look like a slo-mo hair flipping douchebag, right? Or wait, do you? God damn it, you might just be a lost, slo-mo hair flipping, cause. That's pretty fucked up. Are you wasting my time, dude? I really hope not. I hope you're hearing me. Its pretty straightforward: If you're try'na have a good time, skip the slo-mo hair flip. I'm begging you.

*e.g. https://www.instagram.com/p/BUGY_b4FJwX/

Words and photo by Sam Waller


Notes FROM A FANCY ISLAND
LET US NOW PRAISE FAMOUS
BACK - PACKS
HIGH-FLYING PHOTO-BORES MAY SAY TO REMOVE BACKPACKS AND OTHER FOREIGN OBJECTS FROM THE FRAME, BUT TAKING A PHOTO OF CAZ BOOSTING A NORTH MANCHESTER TREE ROOT IN THE RAIN IS A LONG WAY FROM SOME CLINICAL STUDIO SHOOT - AND ANYWAY, BACKPACKS DESERVE MORE RECOGNITION. BEHIND EVERY GREAT SESSION IN HISTORY LIES A TRUSTY BACKPACK, WAITING IN THE WINGS WITH ALLEN KEYS, ASSORTED FOODSTUFFS AND A CAMERA WRAPPED IN A JUMPER. IT BAFFLES ME WHEN PEOPLE COME OUT WITHOUT A BACKPACK, EXPECTING OTHERS TO CARRY THE LOAD. WHAT SORT OF DIVA DO YOU THINK YOU ARE? EVEN MARIAH CAREY KNOWS YOU BRING A BACKPACK TO THE JESH.

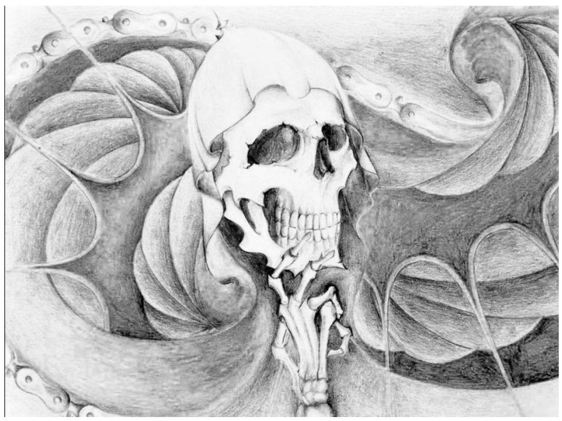
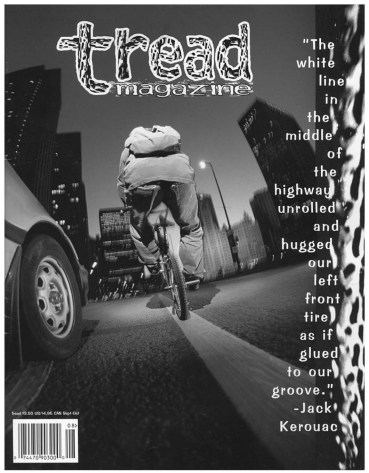


Illustration by Brandon Pundai

# CHRIS HALLMAN ON TREAD MAGAZINE'S ISSUE 2 COVER

Interview by Nick Ferreira


tread
magazine
"The white line in the middle of the highway unrolled and hugged our left front tire as if glued to our groove."
-Jack Kerouac

**It's pretty safe to say that a cover photograph is one of the most important aspects of a magazine. What made you decide to run a photo of a manual instead of another, maybe more spectacular photo?**

I've always enjoyed simple tricks and the experience of riding most of all. The manual cover was the only cover that was planned out, and it actually turned out much different than the image I had in my mind; although, I very much enjoyed the result. As much as I remember, the feeling I wanted to convey was that of rushing through heavy city traffic, tight quarters, backpack on, going somewhere, popping wheelies along the way. The image in my mind was as follows: busy inner city rush hour traffic, late day, sun low and yellow, shooting directly into the sun from behind - I wanted to be able to see the rider doing the manual and cars close in on either side.

That was the image in my head. But Rick [Moliterno] was late, the sun had already dropped down below the horizon, and we scrambled to get the shot that we did. That said, I was psyched when I saw the final image. Totally not what was in my mind, much different feel, but it was beautiful. More specifically, the image in my mind was mostly monochromatic, mostly yellow, gritty, sun flared, and contrasty. The final image was like a little gem.

To get back to why a manual and not some more spectacular trick—I wanted *Tread* to be a lifestyle magazine. I considered BMX a lifestyle, an experience. It was like a spiritual obsession for me. Manuals are for me... one of the deepest, most basic core-level moves. Who doesn't like popping wheelies?

**I've always had a soft spot for photographs and footage of someone with a backpack on- it seems so spontaneous. The more I look at it, the more it seems like you're hanging out that car to shoot it. Can you set the scene for us? How did this photo come about?**

As I alluded to above, the backpack was part of the story. The photo was meant to illustrate a single moment in a BMXer's day—maybe heading home from work, heading to the park, going to a friend's house, whatever. The bike is part of your life, BMX happens along the way. Plus I also have a soft spot for backpacks. I would find attractive a woman who carried a backpack rather than a purse.

I was definitely hanging out of the car to take the photo. Chris Rye was running down the road with an off-camera flash, I was hanging out the window of the car with the camera in one hand stretched at arm's length, and a flash in the other stretched again at arm's length in the other direction. It was sketchy and fun. It was all very rushed as well, racing against the dying of the light.

**Do you want to talk about the Kerouac quote at all? The quote obviously matches up to the photo pretty well- was this shot/cover photo something you had in mind from the beginning?**

I don't remember if I had the Kerouac quote planned from the beginning to go along with the shot. It seems like I probably did. I definitely misspelled Kerouac on the cover of the magazine!

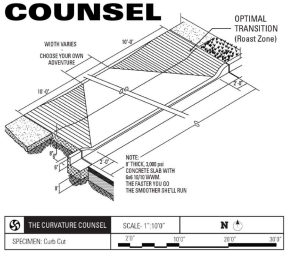
I'm a restless soul. My bike expanded my range of exploration and it was always there with me, like a constant friend. A constant friend that would from time to time put me in the hospital.

**This was 1996- a couple years before Moliterno's punishing section in Standard's *Domination*. I love the fact that Moliterno was this mind blowing ramp rider but also seemed to really just love BMX. Can you recall how Rick felt about this cover shot?**

Rick seemed really psyched on the whole thing, the idea and the result. As he was one of my childhood riding heroes, I was equally psyched to have him be a part of it. Growing up I saw him several times at HARO shows and I liked that he was really good at everything. So yeah, he was pretty much as BMX as anyone, a perfect cover model.

**A NOTE FROM CHRIS:** "I should definitely say thanks to Marco and Chris from Props. It is because of them that Tread happened at all".

# CURVATURE COUNSEL




The forever present curb cut. A right of passage, a stepping stone to freestyle supremacy and a sweet slope bred for bunnyhops and bump jumps. By design, curb cuts act as a handicap embankment easing the deeds of the less than fortunate, minimizing a wheelchair bottom out, facilitating a trip-less hike up to the half a foot high altitude where most all of our heels and wheels have wandered upon.

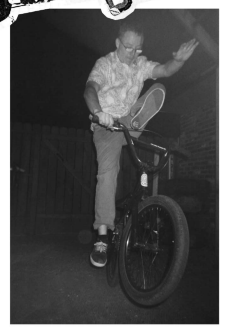
Applying the enthusiasm of the BMX wheel to any curb cut reveal a world of potentialities, endless only to the next cross street in any given neighbourhood. In the always fluctuating dog pile of BMX hierarchy, the curb cut is where nearly every grom cuts their teeth. Pecking order pinch flats, over the bar blues and nose case collusion prepare any new kook for the kingdom of rad and ridicule.

All salt stomping aside, the variance in widths and heights align the mind for dynamic curb cut appeal ranging from cut to cut double ups and choose your own adventure rhythm sections of catching backsides or opting out for a contemporary flat landing. The sweet spot of the transition sits in-between the running slope and interfacing street radius outfitting optimal pop at the users discretion and preference. Cutting the curb too tight to the gutter may leave your crew over the moon going to the bar or bodega so remember to glide low and ride high.

And as always, safe landings out there.

-The Curvature Counsel, your quarterly curvature briefing

**LEFT:** Cody Diggs by Jonny Clarke
**BELOW:** Nutter by Jonny Clarke



Words & Photos by Bob Scerbo

I have met many characters in my travels over the years but this guy is one of the most interesting I have ever come across. His name is Chicken, he is from Indiana, only eats chili and can do bunnyhop saran wraps on command. The greater Louisville area has always been a hotbed for interesting BMX personalities and it is good to see guys like Chicken keeping that spirit alive.

Alex Duleba by Patty Rich

Frank Labuzdik by Tim Burkhart

**SOUNDTRACK&INSPIRATION:** Eric B & Rakim - Don't Sweat The Technique, Lil Wayne - The Carter (Documentary), Frontline - Bannon's War, Freddie Gibbs live, Steel Pulse, New Skanegoat video, ChapoTrapHouse, Lake Michigan, Quaggy and Willow St., Playboi Carti tape, Menard's, Fiore's Delicatessen, http://www.usedvhstock.org, Word #6, Show No Mercy, 4 minutes of Hell by Lil Herb (thanks Bob), Joshua Tree, trying to play tennis, Seamus Mckeon, watching freights go by, Ryan Peterson, Crimetown, going to the Northwest in August, that photo I shot of my bud Chris Zidek under Bob's article ©

# MY DAD ON RETIREMENT

Interview with Tom Ferreira by Nick Ferreira

**How long had you been working and what year did you retire?**

I started working at 13 part time for my membership at the YMCA and ended up working there until I was 27 as asst. Physical Director. Worked for the Dept of Corrections for three years, left and built sail and power boats for the next nine years. At 45 got a job at Smith and Nephew Endoscopy, a medical device company. Worked there 21 years and retired in 2015 at age 66.

**What have you been up to since you retired?**

Fishing in the morning and gardening in the afternoon one week and gardening in the morning and fishing in the afternoon the next.

**You spent much of your twenties traveling around and fly-fishing out west. It seems like such a similar experience to chasing the BMX dream. But for awhile you slowed down on fishing- is it because of work and family life getting in the way? Or was our geographic location also part of that?**

It sure wasn't geographic, you can find fish anywhere and my great love is catching stripers fly fishing. My family always came first and easily surpassed my other passions. I have time on my side now and will keep it rolling until I can't.

**It's really hard for me to envision what retirement will look like to me. Everything seems really uncertain. You told me you didn't really start saving for retirement as early as you should have. Any tips for people not thinking about retirement?**

Saving for retirement at your age is a no brainier. Stash all you can in 401k (always take the company match) or IRA. You won't miss it if you don't see it.

**Can you tell me about your camper van? Where'd you go with it? How long did you have it?**

My camper was a 1962 Chevy panel converted to a beach buggy. Toilet was where the passenger seat was. Big cooler between drivers seat and toilet. Three burner gas stove behind the drivers seat. Electric running water with stainless sink. Jealousy windows on each side (your grandmother made curtains), bench seat folded over to sleep two inside. Ladder on the outside went up to a pop up lean-to with canvas sides. It slept four. I had it for 4 years and used it on the weekends fishing for stripers and partying.

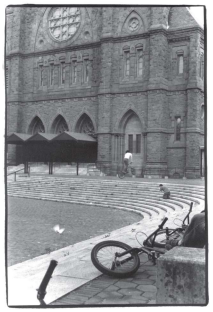
## SOUNDTRACK & INSPIRATION (CONT.):

# SPOT REFERENCE: I.M.PEI CATHEDRAL SQUARE PROVIDENCE, RI

by Nick Ferreira

Providence's Cathedral Square is a staple of Southeastern New England spots. The first time I made my way to Providence, RI with a group of friends was in a borderline comedic event that involved stacking 5 bikes and 8 people into and on and a mid 90's Ford Taurus sedan. The square, which was designed by I.M. Pei was one of the first spots we rode. While living in Providence, I spent countless hours there. It's in the cut and thanks to its unfortunate failure, is now largely abandoned, making it easy to hangout in the general vicinity for as long as you want, riding, kicking back summer beers, etc. etc. The cathedral is famous for its expansive square with a brick volcano fountain. To descend on the square from the church, you are presented with a large stair set and a thin handrail. Heading east towards Empire Street, you are finally faced with the crown jewel, and probably the most famous aspect of the plaza: the steep, three-sided, brick banks with rough concrete ledges on top. There's levels to the plaza allowing you and your crew to get lost in the spot.

The Cathedral of Saints Peter and Paul was built in 1878. During that time and throughout the 1940s, Weybosset Street and the surrounding area was a lively neighborhood and according to many accounts, the center of life in Providence. But like many cities across America after World War II, Providence faced white flight and saw much of its tax base leave for the suburbs. Looking for a way to revitalize the city, Providence hired the renowned architect I.M. Pei. His plan focused on a plaza outside of the city's largest Catholic church, The Cathedral of Saints Peter and Paul. Completed in 1972, Pei's design still stands but has largely been seen as a failure, for its promises of a plaza akin to ancient civilizations like Greece never came to be. Modernist utopias like Pei's didn't work and the city of Providence faced other issues like the division of its neighborhoods created by Interstate 95 built in 1957, funding for the project, and the continued migration of people from the city to the suburbs.



Lots of great tricks have gone down- from fufanus on the concrete slabs that rest atop the steep banks, to 360s down the cathedral's stairs- and the spot continues to be ridden. The other day on Instagram I saw an x-up stall on the slab. Cathedral Square, while a failure in the eyes of so many, has continued to be destination for BMXers exploring Providence spots. As for I.M. Pei, he went on to design projects such as the Louvre pyramids in Paris and the National Gallery East Building in D.C. He is considered one of 20th century architecture's most important figures.

**TOP:** Rendering by I.M. Pei & Associates
**MIDDLE:** Three-sided brick banks by Kevin Reardon
**BOTTOM:** Albie Bennett by Nick Ferreira

**FURTHER READING:**

I. M. Pei and Associates. Weybosset Hill, *Providence, Rhode Island*. NewYork: 1963. Print.

Kasakove, Sophie. "In Downtown Providence, A Forgotten Piece Of Architectural History". *RIPR*, http://ripr.org/post/downtown-providence-forgotten-piece-architectural-history. Accessed 11 July 2017